

In the Faraway Near of the Hidden Ear

Christine Kallman

for unison or 2-part voices and piano

Daniel Kallman

$\text{♩} = 120$ *mf* S

I've of - ten wished that I could peer in - to the cham-bers of the ear
we could sail a na - no boat with - in the in - ner ear, we'd float

8va S *mf* S *ten.*

and tra - vel as the sound-waves do. I'd take you with me, too.
and ride up-on the ripp - ling waves in - to a wind-ing maze.

5

A

11 We'd swoop a - round the aur - i - cle in - to the out - er ear ca - nal (a
On surg - ing seas we'd ca - rou - sel the spi - ral coch - le - a on swells to

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16

bit of wax to keep things clean). reach the or-gan of Cor-ti, We'd on-ly stop when we had seen the thin-ly stretch-ing a ver-y hair-y

21

tym-pa-num that's made to vib-rate like a ti-ny lit-tle drum.

26

B

And then im-a-gine we ap-pear, and mar-vel, in the mid-dle ear, where bus-y work of tin-y

31

pear, and mar-vel, in the mid-dle ear, where bus-y work of tin-y

36

bones makes all of these vib-ra-tions grow and grow.

This system contains measures 36 through 44. It features a vocal line and a piano accompaniment. The piano part includes a fermata over the final measure (44). The lyrics are: "bones makes all of these vib-ra-tions grow and grow."

C

We see the ham-mer, an-vil, and the stir-rup — these are the os-si-cles, the

sfz mf poco marc.

This system contains measures 45 through 48. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *sfz* and *mf poco marc.* The lyrics are: "We see the ham-mer, an-vil, and the stir-rup — these are the os-si-cles, the"

45

small-est bones we have — send a soft chirp, or a loud burp from the

sfz mf

This system contains measures 49 through 52. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *sfz* and *mf*. The lyrics are: "small-est bones we have — send a soft chirp, or a loud burp from the"

49

tym - pa-num to the ov - al win - dow, a Rube Gold - berg mo - del in

This system contains measures 53 through 56. It features a vocal line and a piano accompaniment. The lyrics are: "tym - pa-num to the ov - al win - dow, a Rube Gold - berg mo - del in"

53 *rit.* **D.S. al Coda**

flow. *rit.* If

$\text{♩} = 120$ *mf* S *ten.*

I've of ten wished that I could peer in to the cham bers of the ear
we could sail a na - no boat with - in the in - ner ear, we'd float

8va-7 *mf* S *ten.*

5

and tra vel as the sound waves do. I'd take you with me, too.
and ride up-on the ripp - ling waves in - to a wind-ing maze.

11 A

We'd swoop a round the aur-i-cle in to the out-er ear ca-nal (a
On surg-ing seas we'd ca-rou-sel the spi-ral coch-le-a on swells to

16

—bit of wax to keep things clean). We'd on-ly stop when we had seen the thin-ly stretch-ing
reach the or-gan of Cor-ti, a ver-y hair-y

57 CODA

place to be, where sig-nals zoom from hairs to brain! We know that high toot

61 D

is the whis-tle of a train. Then off to the se - mi - cir-cu-lar ca-nals;

66 *mp*

I'd rock and roll with my best pals in the far a - way

70 *molto rall.* *pp*

near of the hid - den ear.